

OCT 1966



MONSTER MANIA

35¢

THE REPTILE

DRACULA
PRINCE OF DARKNESS

RASPUTIN
The Mad Monk

The
PETER CUSHING
Story

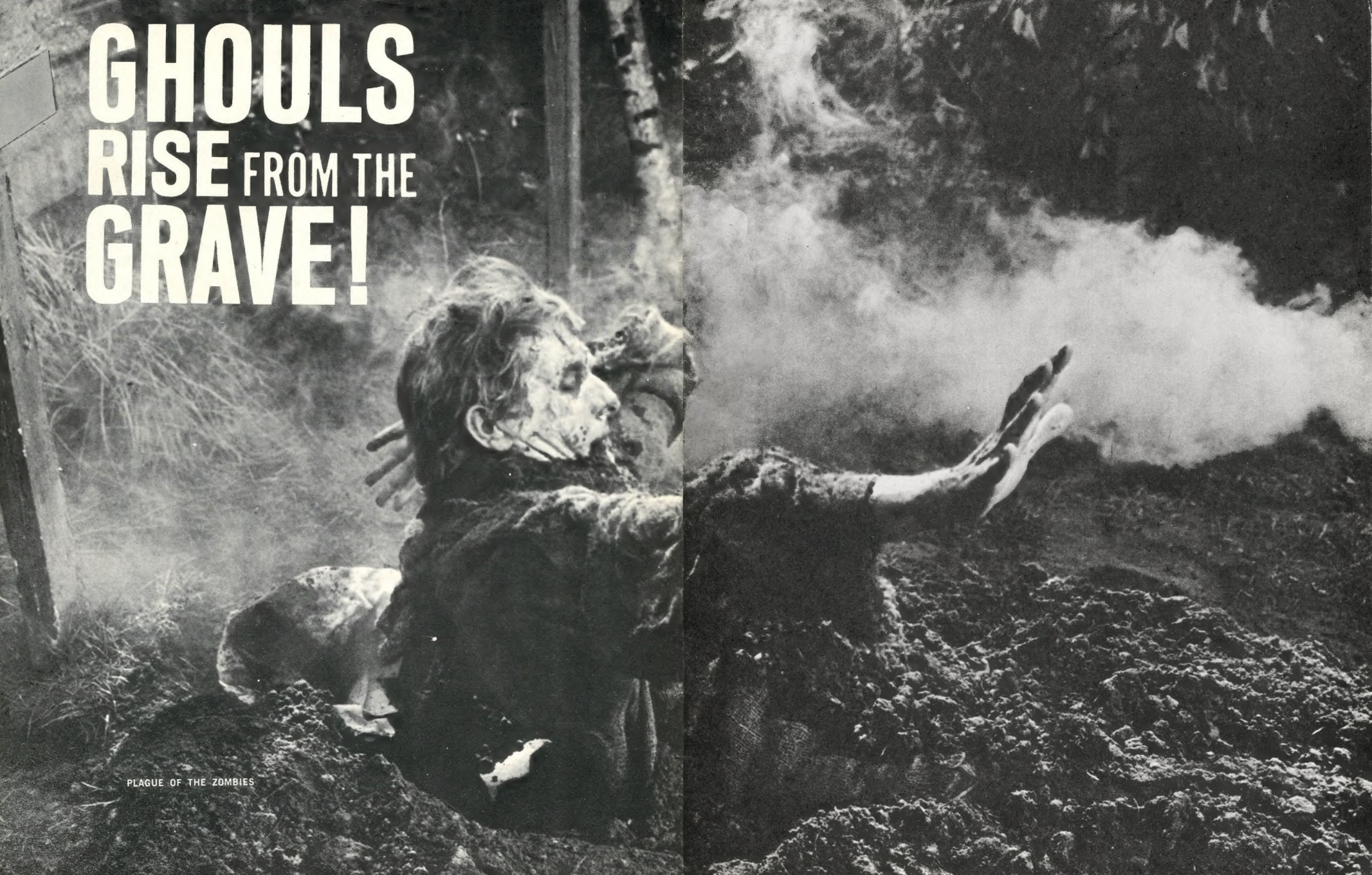
INTERVIEW
with
JACK PIERCE



COLLECTOR'S EDITION

GHOULS RISE FROM THE GRAVE!

PLAGUE OF THE ZOMBIES





"Son of Frankenstein"

WELCOME TO A NEW monster and fantasy film magazine, **Monster Mania**! After reading hundreds of letters pages dealing with the horror film, we've tried to include in this publication what the majority of readers seem to prefer. General opinion points to three main requests: more photographs, more never-before-published photographs, and a more serious treatment of the editorial portion. Apparently, a great number of readers sincerely appreciate the subject, and are tired of seeing editors use corny jokes and worse puns on every film they write about.

In every issue of **Monster Mania** we'll have an interview with a person who is known for his efforts in this field, either in front of the cameras or behind them.

We will review the current horror films which we feel are worthy of notice.

Also, included in each issue will be two pages expressly for **you**. We want to publish your critiques and opinions on films, and your original drawings of a favorite film fiend. We'll run contests from time to time, offering a **cash prize** and certificate for the best efforts we receive in each of these fields.

In addition, you'll find two Fan Club pages, featuring interesting notes from various fan clubs. These clubs will be happy to provide membership applications or any information you may want concerning their stars.

Of course, our next edition will contain a large letters column, **Mania Mailbag**, filled with your criticisms, suggestions or requests. So pick up your ball-point pen, we'll be waiting to hear from you!

RUSS JONES-



MONSTER MANIA

NO. 1 OCT. 1966

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**20th CENTURY FOX FILM CORP.
HAMMER FILMS LTD.**



Monster Mania is published bi-monthly by Renaissance Productions. Subscription price is \$2.00 for 6 issues. Editorial offices are at 127 West 79 Street, New York, New York. Second class mail privileges pending at New York and at additional mailing offices. Entire contents printed in the U.S.A. and copyright © 1966 by Renaissance Productions.

Boris Karloff undergoing drastic physical changes in the hands of make-up genius, Jack Pierce, in 1931 for "Frankenstein".



MONSTER MANIA

INTERVIEW:

Jack Pierce

THE MAN WHO CREATED A 1000 FACES.

IF YOU ARE a fan of fantasy films and a watcher of Shock Theater, or whatever it is called on your local station, and if you watch the credits that follow the film, you've probably seen the name of Jack Pierce.

Mr. Pierce was make-up artist for Universal Pictures during the heyday of the now classic horror films. He created the world-famous **Frankenstein monster**, the **Mummy**, the **Wolfman**, and many other famous characters. Reproductions of Pierce's creations, such as plastic models, masks, dolls, soap, T-shirts, etc., earn millions of dollars in merchandising each year.

What has Jack Pierce received for his work, his creations? Only self-gratification. Out of all the merchandising and promotions, Jack Pierce has received not even a token payment for his efforts. The producers would say, if asked, that Pierce was doing a job he was getting paid for. How easy it is to forget the artist or creative individual who made a product a success. This, unfortunately, is par in today's business dealings.

However, Jack Pierce's energetic fans throughout the world, including many in his own profession, such as **Roy Ashton** of Hammer Films in England, have not forgotten him. It was the work of Jack Pierce that inspired Ashton to make his own career in make-up artistry.

Pierce today is long-retired from the bustling film industry. Although he has been bed-ridden for several months now, suffering from arthritis, he consented to an interview with our publication. We asked him few questions, but the ones we felt most of his fans would like to ask, themselves.



Rare production shot of Karloff wearing the suggested make-up of director, James Whale.

MM: Mr. Pierce, we understand that you had created an entirely different make-up for the Frankenstein role, and that Bela Lugosi was slated to wear it.

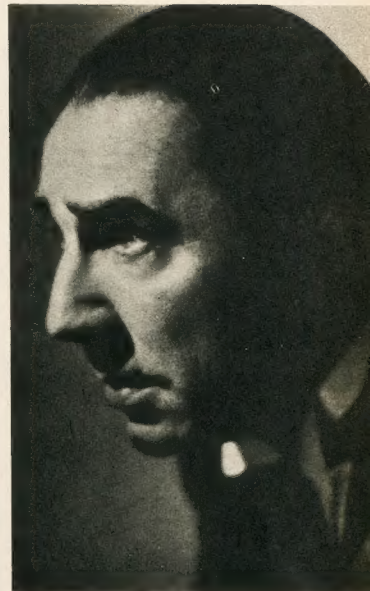
PIERCE: Lugosi was scheduled to play the monster, but he had too many ideas of his own that didn't coincide with those of the producer, Carl Laemmle. Lugosi thought his ideas were better than everybody's.

Pierce created the make-up for Elsa Lanchester seen here with Colin Clive in the 1935 classic "Bride of Frankenstein".

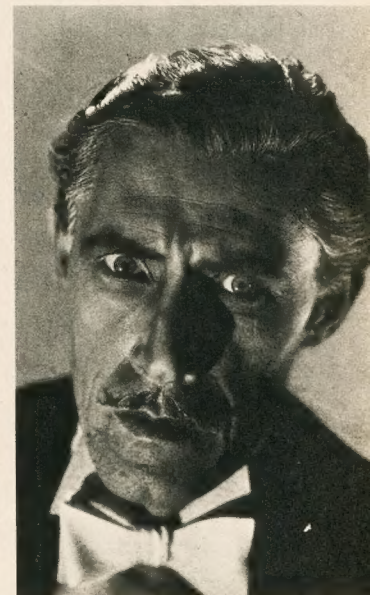




It took eight hours to get Boris Karloff ready for camera for his role as the Mummy, (Universal, 1932).



Two great actors who played "Dracula", Bela Lugosi and John Carradine. Jack Pierce created their make-ups for this role and many others.





Jack Pierce suggested Glenn Strange for the role of the monster because his proportions were perfect. Strange appeared three times as the demented monster. This scene is from "House of Dracula".

MM: How many of Universal's characters did you create?

PIERCE: I created every one of them from 1931 to 1943.

MM: Out of all these classic characterizations, which one stands out in your mind as your greatest achievement?

PIERCE: Well, that's hard to say, for I think in answer to your question I'd have to say the original "Mummy".

MM: How long did it take you to apply the finished mummy make-up on Mr. Karloff?

PIERCE: It took me about eight hours to get him ready for the cameras on each day of shooting.

MM: We have another question pertaining to *Frankenstein*, Mr. Pierce. How long did you work on creating the final make-up?

PIERCE: I worked for four months on *Frankenstein*, making hundreds of sketches and models.

MM: How many of these did you submit for approval?

PIERCE: I submitted one, and they accepted it.

MM: We've seen a still from *Frankenstein* showing Karloff wearing slightly different make-up. He had two fleshy folds on his forehead with what looked like large staples holding them in. Was this a test?

PIERCE: That was an idea of the director, James Whale. We later made a compromise.

MM: Did you make life masks or life-sized models for most of your creations?

PIERCE: No. I usually made sketches, then small models out of plaster, though on *Frankenstein*, I did make a life-sized mold.

MM: When did you start in this intriguing field?

PIERCE: I began in 1910, and did a lot of work for independent companies until I started with Universal in 1926.

MM: Mr. Pierce, you've come in personal contact with many personalities in your career. Which actor did you enjoy working with the most?

PIERCE: If you mean in the horror pictures, I'd have to say Boris Karloff. He was a gentleman, always on time, and everything an actor should be.

MM: Mr. Pierce, a lot of your fans feel that the

Boris Karloff wearing the most well-known make-up creation of all time, that of Frankenstein's monster, from Universal's "Son of Frankenstein", 1939.



"Wolfman" make-up is one of the all time greats. How long did it take to apply on Lon Chaney?

PIERCE: That was one of the easier ones. The Wolfman usually took about two and a half hours.

MM: How was Lon Chaney, Jr., to work with?

PIERCE: Yes and no. That's about all I can say.

MM: Mr. Pierce, we want to thank you very much for allowing us to have this interview with you. We're sure all your fans would want us to wish you well, and hope you will be feeling better soon.

PIERCE: Thank you very much.



PLAGUE OF THE ZOMBIES

MANIA

Movie Review

The latest and greatest shock films,
some destined to become classics.

"**RASPUTIN—THE MAD MONK**", a Seven Arts-Hammer Production, released by 20th Century-Fox, in Color by Deluxe. Produced by Antony Nelson Keys and directed by Don Sharp from a screenplay by John Elder.
Running time: 90 minutes.

THE CAST

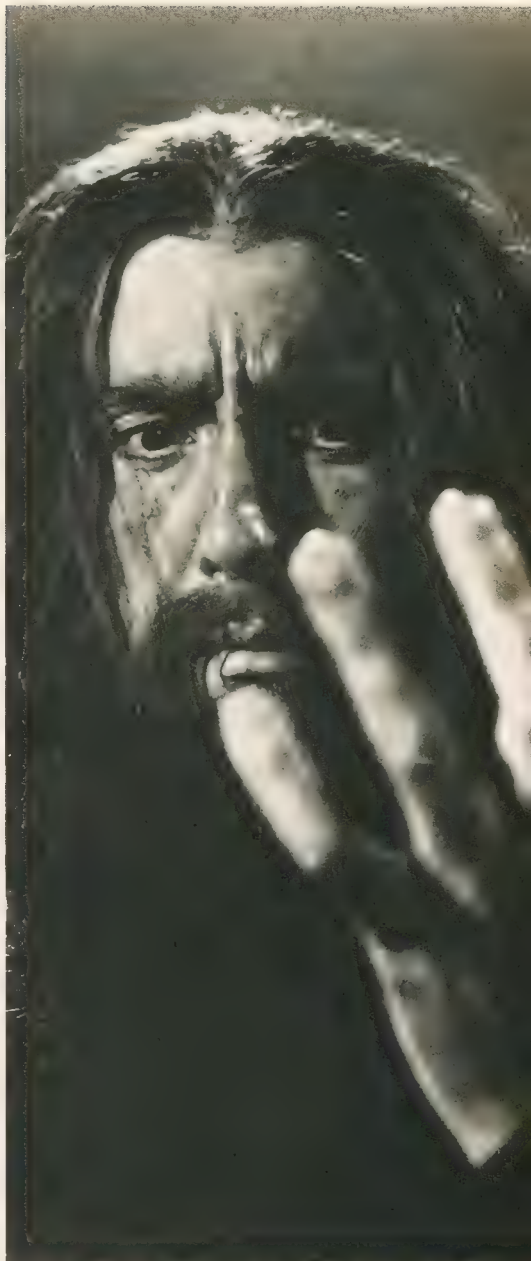
Rasputin	CHRISTOPHER LEE
Sonia	BARBARA SHELLEY
Dr. Zargo	RICHARD PASCO
Ivan	FRANCIS MATTHEWS
Vanessa	SUZAN FARMER
Peter	NICHOLAS PENNELL
Tsarina	RENEE ASHERSON
Innkeeper	DEREK FRANCIS
Patron	ALAN TILVERN
The Bishop	JOSS ACKLAND
The Abbott	JOHN WELSH
Tsarvitch	ROBERT DUNCAN
Court Physician	JOHN BAILEY

Rasputin, the most notoriously evil character of the century, is brought to violent life by veteran British actor, Christopher Lee, in an opulently staged English production. It is Lee's 72nd film, and is undoubtedly his best role to date. His fine talent is apparent in one of the best scenes in the film, in which Rasputin miraculously cures an innkeeper's dying wife of a fever.

All the lurid attributes of the real Rasputin, who rose from a novice monk in Siberia to the tremendous affluence he enjoyed among St. Petersburg aristocracy, are woven into an adequate script—his wild drinking, lechery, violent moods, and strange powers of hypnotism and healing.

Since some of the people concerned with Rasputin's incredible life and death are still alive, all the characters in this screen version, apart from the royal family and Rasputin himself, are fictitious.

The film has its full share of the horrific, in true Hammer tradition. There is a ferocious fight over an innkeeper's daughter between a jealous village youth and Rasputin. You can guess which one of them loses a hand in the fray. Another enemy receives ugly facial scars from sulphuric acid flung by Rasputin, and the final assassination scene, which took three days to shoot, is loosely based on the staggering newspaper accounts of the real Rasputin's death. He allegedly survived poison, multiple bullet wounds, a violent beating, exposure, and drowning before being frozen into a solid block of river ice.



Christopher Lee in his greatest role to date, "Rasputin—the Mad Monk."



Rasputin, full of sweet wine, dances wildly with the innkeeper's daughter, (Fiona Hartford).



Rasputin empties another bottle of wine in his drinking contest with Zargo (Richard Pasco), watched by a foxy friend (Cyril Shaps).



Co-star Barbara Shelley, a former top fashion model, plays Sonia, the Tsarina's lady-in-waiting, who is ruthlessly used by Rasputin as a stepping-stone to the Tsarina. Miss Shelley, a beautiful and highly skilled actress, turns in a sterling performance in a difficult, emotional role.

The Tsarina is portrayed by Renee Asherson, making a welcome return to the screen. There are hundreds of accounts of Rasputin's association with the Tsarina, but it is possible that their relationship did not extend beyond her complete obsession and faith in Rasputin as a healer and advisor. In the film, Rasputin is shown to use hypnosis on the Tsarina to achieve certain ends, but the screen relationship is left as ambiguous as the real-life association appears to have been. The only woman who does not respond warmly to Rasputin in the film is Vanessa, played by Suzan Farmer, a pretty young blonde actress.

Since current movie depictions of romance inevitably reek of glamour and daintiness, it is difficult today to understand how a roaring, uncouth peasant like Rasputin could influence the vast number of women who did, in fact, readily come under his spell. Christopher Lee has his own theory:

"Rasputin was a great, roaring bull of a man. Undoubtedly, he was gifted with hypnotic and healing powers, and this would have lent him an extraordinary magnetism. But the greatest factor in his attraction to women was, I feel, his very evil nature and reputation. I think that the face of evil holds a special fascination for many women. They want to see what lies behind. Perhaps it represents a challenge to them: a wish to be tamed or a desire to try to tame!"

The film on the most part is excellent. Unfortunately, the script is weak in several spots, but fine acting from a well-chosen cast carries it beautifully to the dramatic climax.

* * *

"DRACULA — PRINCE OF DARKNESS" a Seven Arts-Hammer Production, released by 20th Century-Fox, in Color by Deluxe. Produced by Antony Nelson Keys and directed by Terence Fisher from a screenplay by John Sansom. Running time: 90 minutes.

THE CAST

Dracula	CHRISTOPHER LEE
Helen	BARBARA SHELLEY
Father Shandor	ANDREW KEIR
Charles	FRANCIS MATTHEWS
Diana	SUSAN FARMER
Alan	CHARLES TINGWELL
Ludwig	THORLEY WALTERS
Klove	PHILIP LATHAM

We were quite excited when we heard that director Terence Fisher's contemporary classic, "Horror of Dracula" had spawned a long-awaited sequel, "Dracula—Prince of Darkness". This newest film, again featuring the terrifyingly proportioned (6'6") British star, Christopher Lee, opens with the exciting chase and death scene of the inhuman Count, from the last footage of the pre-

Slobbering over a bowl of bouillabaisse, Rasputin forces a handful of fish onto a streetwoman (Helene Christie), watched by her friend (Maggie Wright).

Christopher Lee strikes a majestic pose for this rare publicity shot from Hammer's latest Dracula epic, "Dracula—Prince of Darkness".



Brook Williams and Andre Morell find, to their horror, empty graves in "Plague of the Zombies".



An acid victim of Rasputin tries to tell of the Mad Monk's evil plan.



A shocking scene from "Plague of the Zombies".



Christopher Lee turns his attention in a fit of rage from Francis Matthews when their scuffle is interrupted by Suzan Farmer in "Dracula—Prince of Darkness".





Rare scenes from Hammer's "Dracula—Prince of Darkness". Christopher Lee is once again the blood-thirsty Count.



ceding film. Unfortunately, this, coupled with Hammer's norm of an excellent cast, (notably Lee, Barbara Shelley, Andrew Keir and Francis Matthews) is the solitary highlight of the film. The racing suspense and spidery terror inspired by "Horror of Dracula", appear only briefly in the new film.

In one scene, Barbara Shelley, who plays Helen, a somewhat Puritanical and naggy wife, waits alone in a locked bedroom in Castle Dracula during a snarling thunderstorm, while her scoffing husband investigates the noises she heard. Miss Shelley is convincingly afraid, and manages to create at least a temporary lull in a generally telegraphed-next-move film.

There is, however, a shocking murder, performed with "Psycho's" famous weapon, the knife. From that point on, things are more gory than frightening. Nevertheless, the next half hour contains some of the finest acting in the film.

Andrew Keir, portraying Father Shandor, has a remarkable and unflinching stage presence. It is a joy to see him work!

Lee's reincarnation was a triumph in special effects that eventually silenced even the hooting 42nd Street audience. It was nice to see that for once, clothing, socks, and neatly tied shoes did not

also materialize on the body as it regained human shape.

Curiously, Count Dracula doesn't speak a word during the entire film, and looks a deal paler than before. Presumably, he has returned as a gaunt embodiment of evil, rather than the partly mortal creature he was previously. The script was understandably vague on this point. At one time, Mr. Lee looks as if he's aching to do something more with his vocal cords than hiss, and we don't blame him.

Unimaginative camera angles unfortunately rendered useless Christopher Lee's awesome height. The film could have used some long, long up-shots of his haughty and cruel face! His aristocratic profile and generally gaunt good looks suit him perfectly for his role.

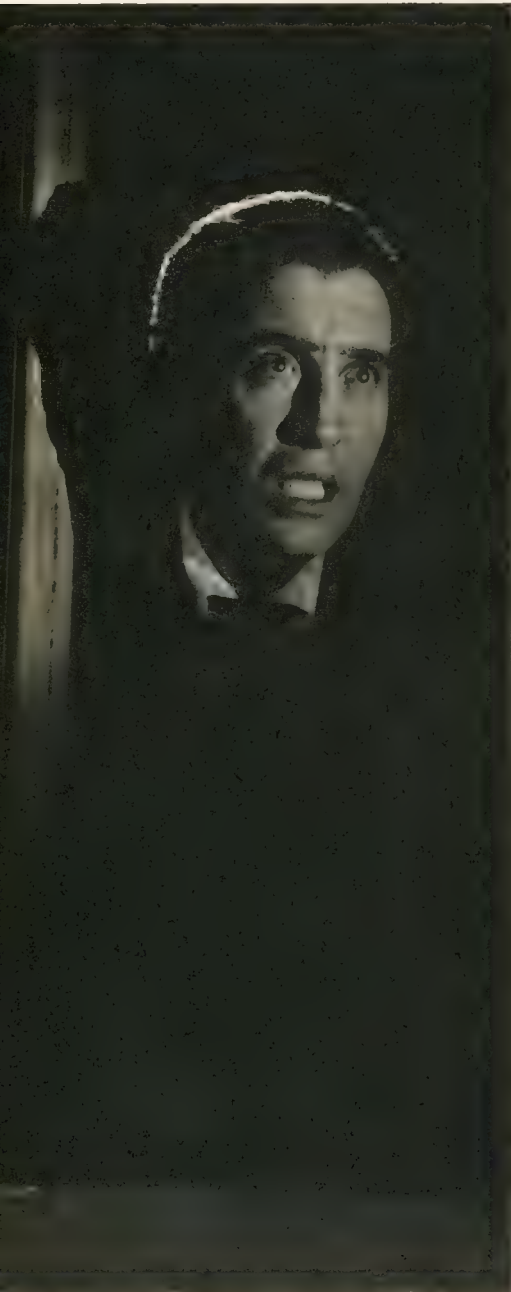
Although the script was at times disjointed, again, the acting was quite good. Leading man Francis Matthews is a darkly goodlooking and able performer, who emoted admirably when he stumbled onto the corpse from the aforementioned murder.

"Dracula—Prince of Darkness" was a good effort, but it leaned a bit too much on blood and red contact lenses. We hope to see better things from Mr. Fisher in the near future.



After defying several attempts on his life, Rasputin attempts to push Ivan (Francis Matthews) from the high window of a hunting lodge.

Christopher Lee makes his ghastly entrance in "Dracula— Prince of Darkness".



"THE PLAGUE OF THE ZOMBIES", a Seven Arts-Hammer Production, released by 20th Century-Fox, in Color by Deluxe. Produced by Antony Nelson Keys and directed by John Gilling from a screenplay by John Elder. Running time: 90 minutes.

THE CAST

Sir James Forbes ANDRE MORELL
Sylvia DIANE CLARE
Dr. Peter Thompson BROOK WILLIAMS
Alice JACQUELINE PEARCE
Clive Hamilton JOHN CARSON
Harry Denver ALEXANDER DAVION
Sergeant Swift MICHAEL RIPPER
Constable Christian DENNIS CHINNERY
"The Plague of the Zombies" is on the lower half of the new "Dracula-Prince of Darkness" double feature bill, and justly so. Andre Morell as Sir James Forbes, leads the cast in ability and billing, and is one of roughly three reasons the film doesn't fall completely apart. The second is Jacqueline Pearce and the third is Michael Ripper.

Morell and Ripper are two seasoned, very fine actors and are undoubtedly well-known to all Hammer buffs. Jacqueline Pearce puts the lie to the saying that by the time a pretty, young girl knows how to act, she is no longer a pretty, young girl. Miss Pearce is convincing and handsomely suited to her role.

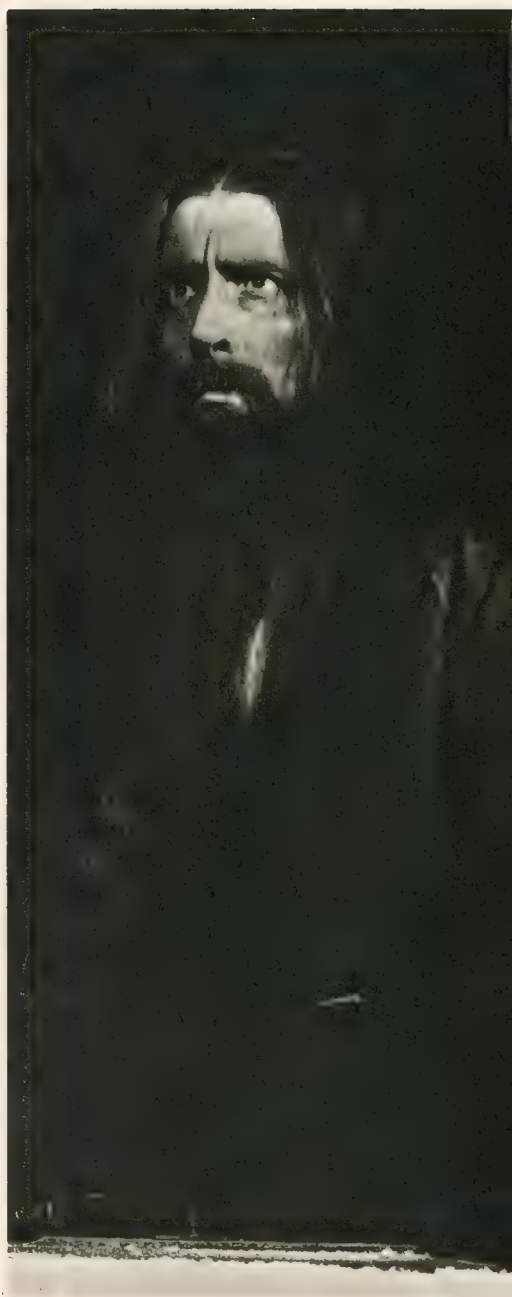


A zombie carries Diane Clare to a waiting sacrificial ceremony.

Clive Hamilton prepares to plunge a knife into Diane Clare in this tense scene from "Plague of the Zombies".



From the dream sequence of "Plague of the Zombies".



RASPUTIN—THE MAD MONK



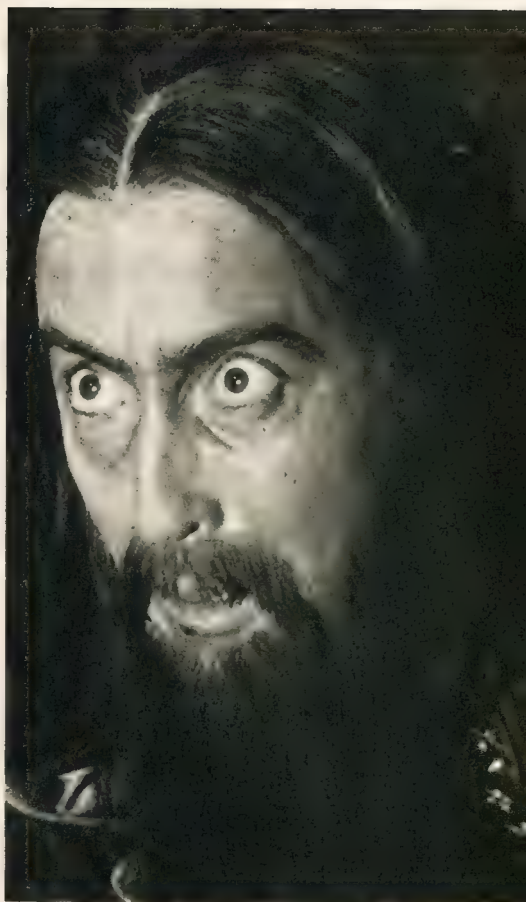
Rasputin exercises a hypnotic influence over Sonia (Barbara Shelley).



But when Sonia makes a hysterical attack on Rasputin, he wards her off and knocks her to the ground.



Here make-up genius, Roy Ashton, touches up the bruises Miss Shelley suffered when she slipped, while filming the above scene.



We don't know where leading lady Diane Clare came from, but we wish she'd go back. Her barely adequate performance as Forbes' daughter was badly hampered by her unbelievable appearance. A kinder statement does not exist.

Mr. Brook Williams tried very hard, but, unfortunately, suffers from the same malady as Miss Clare.


The first portion of the film is fast-moving and interesting. Production designer, Bernard Robinson, offers the lavish and effective staging for which Hammer is justly famous. Evidently, make-up artist Roy Ashton was rushed, for the quality of some very gruesome zombie make-ups varied from scene to scene. There are a few rather frightening scenes with zombies, in particular, Miss Pearce's horrifying transformation and death.

Even so, the spotty script and some miscasting make this film one of Hammer's lesser efforts.

END



Count Dracula holds Francis Matthews at bay during this exciting scene in "Dracula—Prince of Darkness".



*The dreaded
curse of
the Ourang
Sancto
turned her
into a
slithering
snake!*

THE REPTILE

COLOR
BY
DELUXE

Starring
NOEL

RAY

Also Starring

JENNIFER

JACQUELINE

WILLMAN • BARRETT • DANIEL • PEARCE

Produced by ANTHONY NELSON KEYS • Directed by JOHN GILLING

Screenplay by JOHN ELDER

A Seven Arts-Hammer Production Released by 20th Century-Fox



Harry and Valerie Spalding are horrified when the discolored and foaming Mad Peter collapses in their home.

"**THE REPTILE**", a Seven Arts-Hammer Production, Released through 20th Century-Fox, in Color by Deluxe. Produced by Antony Nelson Keys and Directed by John Gilling from a screenplay by John Elder. Running time: 90 minutes.

THE CAST

Dr. Franklyn	NOEL WILLMAN
Valerie Spalding	JENNIFER DANIELS
Harry Spalding	RAY BARRETT
Anna	JACQUELINE PEARCE
Tom Bailey	MICHAEL RIPPER
Malay	MARNE MAITLAND
Charles Spalding	DAVID BARON

Welcome back to the Hammer Films of days gone by. Here at long last, is one of the most terrifying pictures that the company has made in quite some time. This thriller more than compensates for the severe disappointments of recent Hammer Films such as "The Evil Of Frankenstein," "The Curse Of The Mummy's Tomb," "She" and most notably, "The Gorgon." We

mention the last one specifically because the latest Hammer "creature" is also a young woman, but she is presented with far more credibility and a make-up job that defies description. We'd like to take this moment to warn you that the first glimpse you get of "The Reptile" will stun you. It's the biggest jolt that Hammer has given the public since that unforgettable sequence in "The Horror Of Dracula" when Christopher Lee made his horrific entrance in the library just as the vampire woman was about to sink her fangs in the neck of the unsuspecting Jonathan Harker. Certainly it was a scene to match the unmasking of Chaney in "The Phantom Of The Opera".

In "The Reptile" the opening sequence shows a young man named Charles Spalding crossing the open moorland near a remote Cornish village. Suddenly from the darkness of the night he hears the eerie sound of a reed pipe. Listening for a moment, he disregards the ominous sound and proceeds to his small cottage on the other side



Valerie is attacked in the Well house by a creature too horrible for words.

of the moor. As he enters the house, he notices a letter on the table. After reading it, he rushes out in haste to the mysterious Well house nearby. In entering, he notices that the place is unusually quiet and dark. He then goes to the upstairs room, evidently looking for someone. Suddenly out of the shadows, comes the figure of Dr. Franklyn shouting hysterically for Charles "to leave this place of evil, before it's too late." Unfortunately, it IS too late, for at that precise moment Charles hears a loud and alarming hissing sound, as if from some kind of huge snake. Without warning, someone, or **something** leaps at him and bites him on the neck. Gasping in pain and shock, he makes his way to the stairs, trips and falls down. When he reaches the bottom, we get a close-up of his face, and with horror we notice that his features have swollen, his complexion has turned a ghastly black and he is foaming at the mouth. He is DEAD. This all happens **BEFORE** the credits are even seen on the screen.

When the picture opens, we meet Harry Spalding, the deceased's brother, and his wife Valerie, coming to the small village of Claymoor Heath to claim his brother's cottage which has been willed to him. They are however, quite surprised to see that the villagers treat them with hostility, that is, all except Tom Bailey, the owner of the local pub, who in friendliness advises both Harry and Valerie to sell the cottage for whatever they can get, and leave town immediately. Not heeding Tom's advice, they proceed to the cottage, finding to their dismay that the village vandals ransacked it and made the place a shambles. Knowing that this is just another sign from the villagers to tell them that they're not welcome, Harry furiously heads toward town to find who is responsible. Meanwhile back at the cottage, Valerie, who is busy tidying up, receives an unexpected visit from the mysterious Dr. Franklyn, who states he is looking for his daughter Anna, claiming that she is a constant source of trouble



Harry realizes that the same fate befell his brother when he and Tom Bailey (Michael Ripper) exhume the body in the deserted churchyard.



to him. Meanwhile, in the village, Harry finally learns the truth behind the villagers' hostility toward him and Valerie. Tom tells him that the people are a superstitious lot and that his brother was not the first victim of "The Black Death", as they've come to call it. That night on the way home, Harry runs into the old village eccentric "Mad Peter". Thinking he might be able to shed some light on his brother's death, he asks the old fellow to have supper with him. After they finish with their meal, the frightening sound of the reed pipe fills the air, and Mad Peter runs out of the house yelling that death is near. True enough, later that night, the young couple find, much to their horror that the latest victim of the

"Black Death" is none other than Peter himself, swollen and foaming at the mouth. The next day, Valerie, coming back from the funeral in town, is startled to see a beautiful young girl arranging a huge array of flowers in the cottage. Identifying herself as Anna, she invites Valerie and Harry over to the Wells house for dinner that night. As they enter the drawing room, they notice that it is quite hot and humid. The doctor explains that he and his daughter are accustomed to this climate, having lived in Borneo for so long. After dinner, Anna, who had been punished earlier, is invited to come downstairs and play some music for the guests. Playing the weird looking sitar, Anna suddenly starts to play a tune that seems





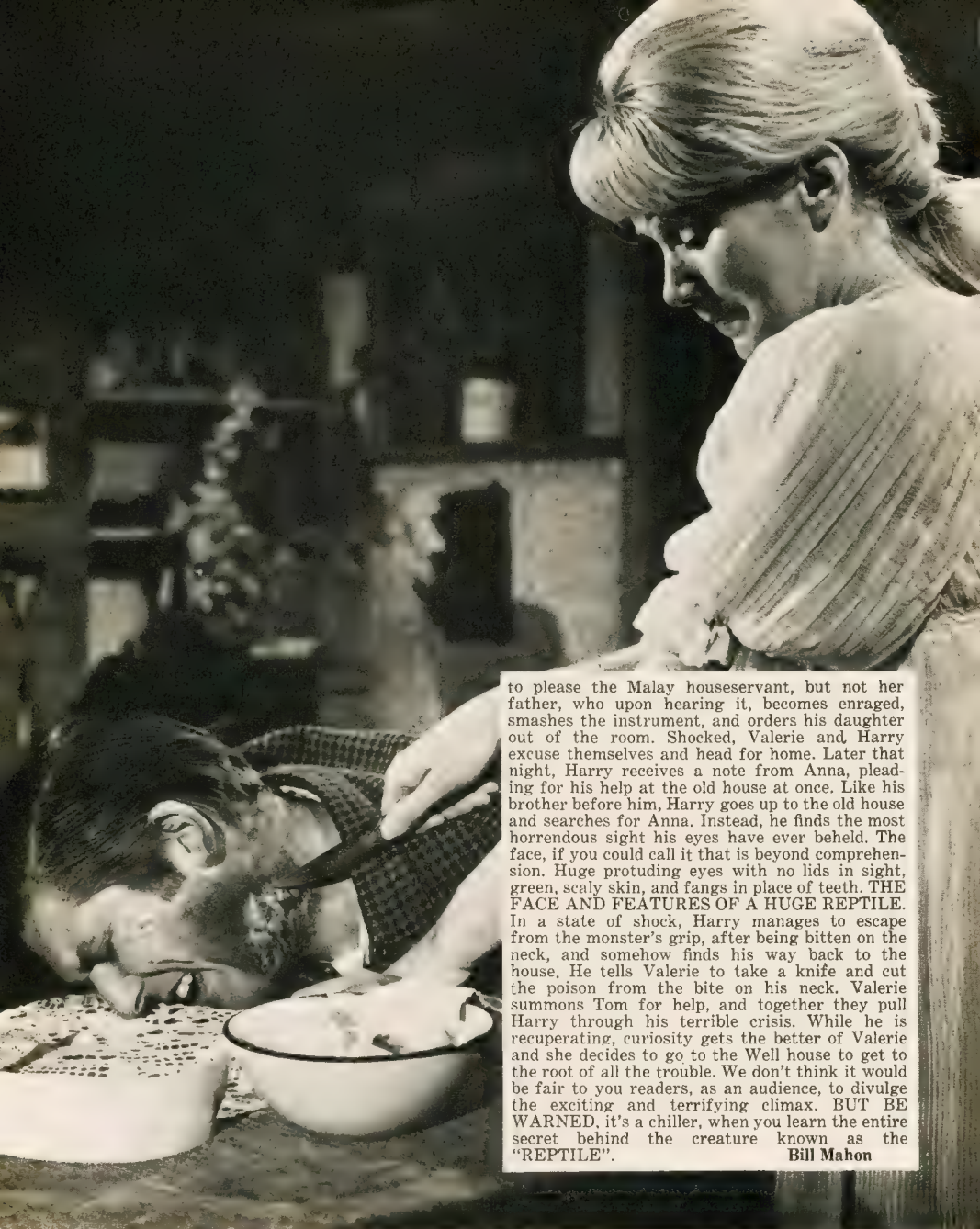
Beautiful Anna Franklyn, who in reality, is the Reptile.



Dr. Franklyn and the sinister Malay.

Scenes from the gripping climax of Hammer's classic, "The Reptile".





to please the Malay houseservant, but not her father, who upon hearing it, becomes enraged, smashes the instrument, and orders his daughter out of the room. Shocked, Valerie and Harry excuse themselves and head for home. Later that night, Harry receives a note from Anna, pleading for his help at the old house at once. Like his brother before him, Harry goes up to the old house and searches for Anna. Instead, he finds the most horrendous sight his eyes have ever beheld. The face, if you could call it that is beyond comprehension. Huge protruding eyes with no lids in sight, green, scaly skin, and fangs in place of teeth. **THE FACE AND FEATURES OF A HUGE REPTILE.** In a state of shock, Harry manages to escape from the monster's grip, after being bitten on the neck, and somehow finds his way back to the house. He tells Valerie to take a knife and cut the poison from the bite on his neck. Valerie summons Tom for help, and together they pull Harry through his terrible crisis. While he is recuperating, curiosity gets the better of Valerie and she decides to go to the Well house to get to the root of all the trouble. We don't think it would be fair to you readers, as an audience, to divulge the exciting and terrifying climax. **BUT BE WARNED,** it's a chiller, when you learn the entire secret behind the creature known as the "REPTILE".

Bill Mahon





Roy Ashton in the process of finishing the fantastic make up on "The Reptile"



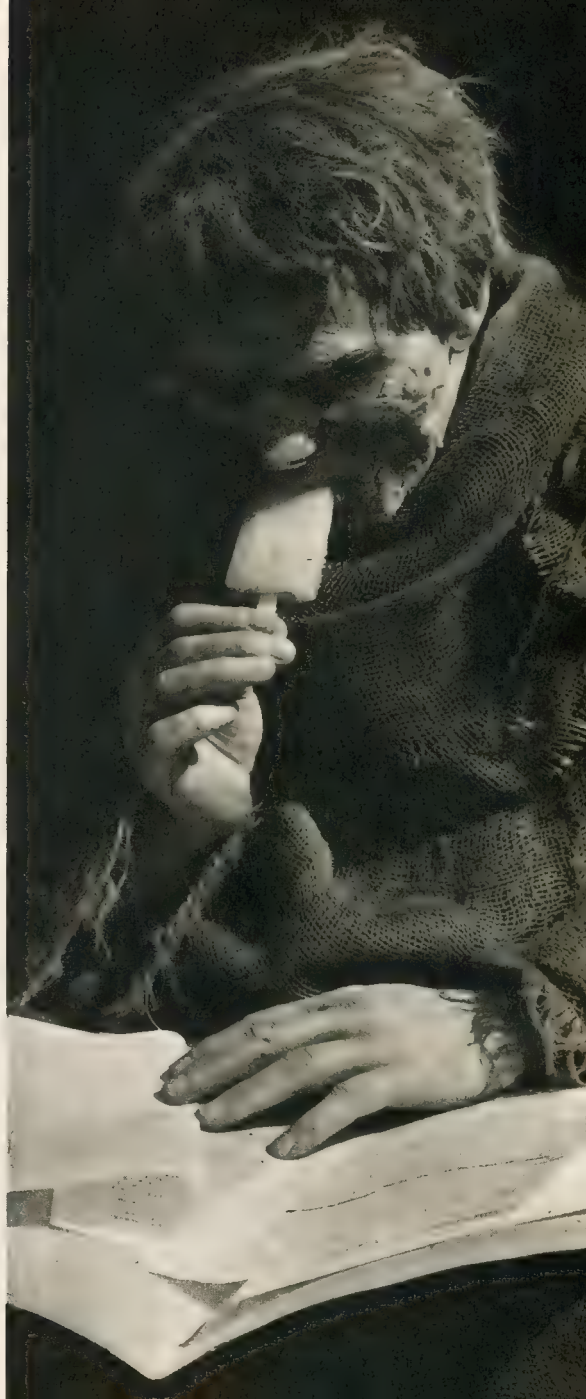
Roy Ashton applies some Max Factor blood to zombie victim Jacqueline Pearce.



On the sets of "Dracula—Prince of Darkness." Francis Matthews in background. Entire castle is built of plaster and has no interior set.

CAUGHT IN THE ACT

Behind the Scenes at Hammer Studios at Bray



A zombie takes a popsicle break between scenes of "Plague of The Zombies."



MONSTER GALLERY

Glenn Strange as the monster from "House of Frankenstein". On these pages in every issue, we will print scenes from your favorite fright films, many of which have never appeared in a monster magazine before.







Bela Lugosi as the monster in this unusual photo from "Frankenstein Meets the Wolfman".





Ronald Chaney, 15, (second from left) and Lon Chaney (second from right) visit their famous dad on the sets of Universal's "House of Dracula" back in 1945. John Carradine (L) and Martha O'Driscoll express amusement at the antics of the Chaney clan.

The Peter Cushing Story

Part One: The little known facts about one of today's great masters of the macabre.



AS FAR BACK as Peter Cushing can remember, he always wanted to go into the theater and, although his father was a quantity surveyor, he came from a family which had had many connections with the theater. His grandfather had been with Sir Henry Irving and had accompanied him on his tours of Canada and the United States. His aunt had acted with Gertie Miller and his step-uncle, Wilton Herriot, was a well-known actor in his day, and had been one of the principals in "Charley's Aunt". All this was before he was born, however, and when he wanted to go on the stage, he had to do so through his own efforts.

He was brought up in Kenley, a small Surrey village, and was educated at Shoreham Grammar School and the Purley County Secondary School, where he most enjoyed painting lessons, rugby, and amateur theatricals. His first professional encounter with the stage was when he was eleven years old. He and his brother ran a puppet show for the family and friends. An uncle had advised him not to charge an admission for fear of losing his audience, so Peter allowed his customers to watch for nothing. At the end of the show, however, his cagey brother stood at the door with an upturned hat and changed three-pence per head to leave the room.

Cushing found his first job with the Purley Urban District Council and a title of Surveyor's Assistant, which he says was little more than a glorified office boy.

At twenty-one, he answered an ad in "The Stage" for a position with the Worthing Repertory Company, but his application was not even answered. Neither were the next fifteen letters which he sent to the manager over the succeeding months.

One morning, however, he did receive, at last, a reply and an invitation to go see the manager, Bill Fraser. Cushing immediately quit his job and left for Worthing with high hopes. When he met Mr. Fraser, he was merely told to stop being such a nuisance with all his letter writing. "But I can't go back now. I've given up my job," explained the would-be actor tearfully. This must have stirred the manager's sympathy, for Peter went on stage that very night as a debtor in Priestley's play "Cornelius."

CUSHING WORKED AT Worthing for several months as the Assistant Stage Manager, which



The role that brought Cushing overnight fame, Dr. Frankenstein.



"Horror of Dracula", "Brides of Dracula", as Dr. Van Helsing.



"The Hound of the Baskervilles" as Holmes.



"Night Creatures" or "Captain Clegg" as Dr. Blyss.



"The Curse of Frankenstein" introduced to movie-goers a first rate horror feature performed with complete sincerity by the entire cast. Here we see Cushing creating his being (Christopher Lee) and below, looking at his teacher (Robert Urquhart) in anger after the latter fired a fatal shot into the creature's brain.





As Dr. Van Helsing he combatted evil in "Horror of Dracula" (1958) with Christopher Lee, and two years later, with David Peel in an unrelated sequel, "Brides of Dracula".





In 1959 Cushing played Sherlock Holmes in a Technicolor treatment of "Hound of the Baskervilles". Here he comforts a dazed Henry Baskerville (Christopher Lee) after knocking a tarantula off his shoulder.

he regards as the best possible training he could have had for a dramatic career. He was only paid 15 shillings a week, about \$2.10 in our currency, but he did not live too badly. He was allowed to eat all the food which well-known grocery companies gave to the theater for "eating scenes" in return for a credit in the program. For this reason he grew especially fond of Coward and Lonsdale plays, for in nearly all of them, there is "a pork pie at least."

He then moved to Southampton, where he played small parts, and later worked with various repertory companies all over England, gradually working his way up to playing juvenile leads.

Like many an actor before and since, Cushing had a strong desire to go to "the coast", so after nearly four years in English repertory, he left for America with 50 pounds (\$140) he had managed to save.

He spent his first week trying to make contacts in New York, and then went straight to Hollywood, where he fortunately found work after only two weeks. This was in James Whale's film, "The Man in the Iron Mask", in which Louis Hayward played both parts of the good and the bad brother. A split screen technique was used to enable both brothers to appear at the same time, and Cushing was employed as the "dummy" during the making of such scenes. He did not, therefore, appear in the finished product, but the experience was very valuable to him. He was able to study at first hand the performance of several leading film stars and see himself on the screen in the rushes for the first time, which, he says, nearly made him faint.

But the best part was that he received \$75 a week, and four months steady employment, which amounted to what looked like a small fortune to



"Revenge of Frankenstein" (1958)



Cushing has, to date, played Baron Frankenstein three times. Above, how he looked in "Revenge of Frankenstein" (1958), and below, in "Evil of Frankenstein" (1964).



An unusual production shot from one of Cushing's more current films, "She", with Ursula Andress.





Best wishes to you all! Signed by Peter Cushing to the readers of Monster Mania.

him at the time. In the end, he also got a bit part in the film—a part for which he had very little difficulty in learning his lines, or rather line, for all he had to do was to gallop up on a horse and cry: “The Captain wishes to see you, Sir!”

His next job was in George Stephen’s film, “Vigil in the Night”, as second leading man with Carole Lombard. Cushing says he was chosen because of his ability as a dialectician.

No sooner was this film finished than war was declared between England and Germany. The British film colony in Hollywood, which included David Niven and Richard Green, went for their army medicals. Peter Cushing was graded 4c, our equivalent is 4f, and was declared unfit for military service. After a short time, however, he became very homesick and decided to return to England.

Unfortunately, it was very difficult to get a place on a ship in war time, so he went to New York to work in Broadway plays, and then traveled to Canada.

While saving up money for his passage home, he held a variety of jobs—night porter in a YMCA, where he received free board; a parking lot attendant, an usher in a Montreal movie house.

Eventually, he secured a place on a ship leaving Halifax for Liverpool. He took the place of a deserter on the S.S. Tilapa, which had been a banana boat before the war. He later learned that the 30 ship convoy with which she sailed was the first to use the peacetime Atlantic route because the commodore decided it was “too obvious for the Germans” to mine. The gamble was successful, and the convoy reached England unharmed in March, 1942, after only ten days at sea.

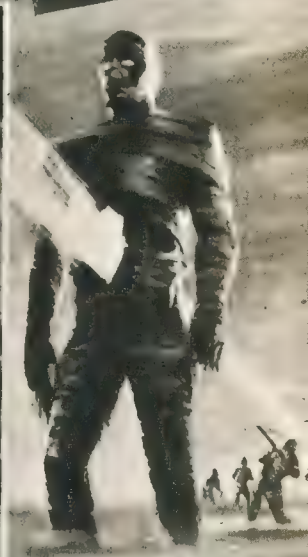
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"Evil of Frankenstein" (1964)

"THE MUMMY"

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IN TERRIFYING
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CHRISTOPHER LEE
YVONNE FURNEAU

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TERENCE FISHER SCREENPLAY BY
JIMMY SANGSTER
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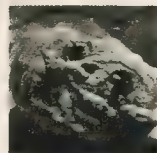
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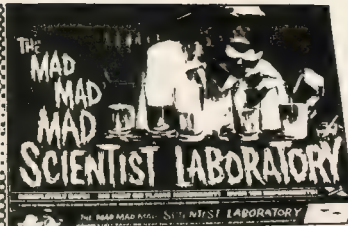
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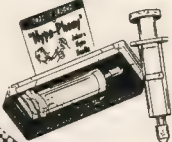
ORIENTAL COIN MYSTERY

This is a real baffler. You show 5 white chinese coins threaded on a string, and a red coin is threaded at the bottom of the string. A spectator holds both ends of the string. It seems impossible for the white coin to escape... yet that is exactly what happens! At conclusion, spectator is still holding ends of string, with red coin threaded, and the white coins are free. Complete with instructions and material.

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The object is to find the pea. One of the best and oldest tricks. The operator [you] places the pea under one of the three walnut shells. No matter how closely the spectator watches, he can never guess under which shell the pea is under. You get three shells, a rubber pea and complete instructions.

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You take out the hanky, pull it through your hand and instantly the color has changed. Another routine is to take an ordinary newspaper form fit into a tube and then pass the handkerchief through. In goes one color, out comes another colored hanky. You get a large well made hanky and instructions for the complete routine.

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Four metal cones, each a different color are placed on a table. Let your audience examine them, touch them as long as they want. Turn your back to the table. While your back is turned, have someone put an object under one of the four cones. You will quickly locate the cone which conceals the object. Can be continuously repeated.

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122



A small metal tube and a silk scarf are shown. The silk is stuffed into the tube. A few magic words are spoken, you throw the tube into the air. Lo and behold—the silk has vanished into nothingness. You may let anyone and everyone examine the tube . . . it will be completely empty. You get instructions, tube and silk scarf.

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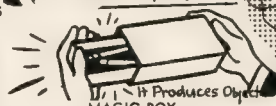


Place handkerchief over a piece of cardboard. Then place 2 ordinary glasses on top. Board is then turned upside down, but glasses do not fall . . . they remain suspended. One glass may be removed, the other remains upside down still suspended. Board and handkerchief can be offered for examination.

#112



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You wave a card in the air several times . . . and suddenly it vanishes. Both back or hand can be exposed the card was not the card is then found pocket or under a rug.

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You show your audience 3 cards, both front and back. Call Queen in the center, on a table. Then ask you which one is the they are always wrong Queen has vanished, and is in her place. All to be examined. Conclusions.

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10

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	1970-71	1971-72	1972-73	1973-74	1974-75	1975-76	1976-77	1977-78	1978-79	1979-80	1980-81	1981-82	1982-83	1983-84	1984-85	1985-86	1986-87	1987-88	1988-89	1989-90	1990-91	1991-92	1992-93	1993-94	1994-95	1995-96	1996-97	1997-98	1998-99	1999-00	2000-01	2001-02	2002-03	2003-04	2004-05	2005-06	2006-07	2007-08	2008-09	2009-10	2010-11	2011-12	2012-13	2013-14	2014-15	2015-16	2016-17	2017-18	2018-19	2019-20	2020-21	2021-22	2022-23	2023-24	2024-25	2025-26	2026-27	2027-28	2028-29	2029-30	2030-31	2031-32	2032-33	2033-34	2034-35	2035-36	2036-37	2037-38	2038-39	2039-40	2040-41	2041-42	2042-43	2043-44	2044-45	2045-46	2046-47	2047-48	2048-49	2049-50	2050-51	2051-52	2052-53	2053-54	2054-55	2055-56	2056-57	2057-58	2058-59	2059-60	2060-61	2061-62	2062-63	2063-64	2064-65	2065-66	2066-67	2067-68	2068-69	2069-70	2070-71	2071-72	2072-73	2073-74	2074-75	2075-76	2076-77	2077-78	2078-79	2079-80	2080-81	2081-82	2082-83	2083-84	2084-85	2085-86	2086-87	2087-88	2088-89	2089-90	2090-91	2091-92	2092-93	2093-94	2094-95	2095-96	2096-97	2097-98	2098-99	2099-00	2100-01	2101-02	2102-03	2103-04	2104-05	2105-06	2106-07	2107-08	2108-09	2109-10	2110-11	2111-12	2112-13	2113-14	2114-15	2115-16	2116-17	2117-18	2118-19	2119-20	2120-21	2121-22	2122-23	2123-24	2124-25	2125-26	2126-27	2127-28	2128-29	2129-30	2130-31	2131-32	2132-33	2133-34	2134-35	2135-36	2136-37	2137-38	2138-39	2139-40	2140-41	2141-42	2142-43	2143-44	2144-45	2145-46	2146-47	2147-48	2148-49	2149-50	2150-51	2151-52	2152-53	2153-54	2154-55	2155-56	2156-57	2157-58	2158-59	2159-60	2160-61	2161-62	2162-63	2163-64	2164-65	2165-66	2166-67	2167-68	2168-69	2169-70	2170-71	2171-72	2172-73	2173-74	2174-75	2175-76	2176-77	2177-78	2178-79	2179-80	2180-81	2181-82	2182-83	2183-84	2184-85	2185-86	2186-87	2187-88	2188-89	2189-90	2190-91	2191-92	2192-93	2193-94	2194-95	2195-96	2196-97	2197-98	2198-99	2199-00	2200-01	2201-02	2202-03	2203-04	2204-05	2205-06	2206-07	2207-08	2208-09	2209-10	2210-11	2211-12	2212-13	2213-14	2214-15	2215-16	2216-17	2217-18	2218-19	2219-20	2220-21	2221-22	2222-23	2223-24	2224-25	2225-26	2226-27	2227-28	2228-29	2229-30	2230-31	2231-32	2232-33	2233-34	2234-35	2235-36	2236-37	2237-38	2238-39	2239-40	2240-41	2241-42	2242-43	2243-44	2244-45	2245-46	2246-47	2247-48	2248-49	2249-50	2250-51	2251-52	2252-53	2253-54	2254-55	2255-56	2256-57	2257-58	2258-59	2259-60	2260-61	2261-62	2262-63	2263-64	2264-65	2265-66	2266-67	2267-68	2268-69	2269-70	2270-71	2271-72	2272-73	2273-74	2274-75	2275-76	2276-77	2277-78	2278-79	2279-80	2280-81	2281-82	2282-83	2283-84</
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SHOP OF 1000 FACES

CHARACTER Mustaches



CHARACTER MUSTACHES

Now you can choose the mustache that will give you the right look. Villan, thief, general or gentleman about town. These are well made of fine wool, self adhesive. Order by number.

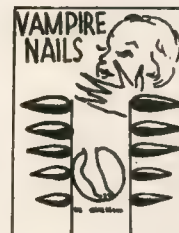
50¢ each plus 15¢ ppd. & hdlg.



FLORESCENT MAKE-UP

This make-up will shine in the dark. Create eerie effects by painting fingers or part of your face. Completely harmless. Ounce jar.

\$1.75 plus 15¢ ppd. & hdlg.



VAMPIRE NAILS

VAMPIRE NAILS

10 sleeky looking vampire nails to change your hands into those of a clutching vampire.

50¢ plus 15¢ ppd. & hdlg.



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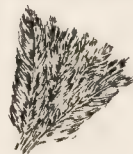
Perfect make-up to apply to face, hands, arms, etc. to simulate deep cuts. Complete with instructions.

1.00 plus 15¢ ppd. & hdlg.

GENUINE FEATHERS

Average length from 10 to 12 inches. Colors available are: white, aqua, blue, pink, med. blue, cerise, em. green, yellow, gold, orange, red, black, violet. 12 assorted color feathers.

\$1.00 plus 25¢ ppd. & hdlg.



OSTRICH PLUMES

Genuine Ostrich plumes approximately 11" to 13" long. Great for decorating. Comes in pink, red, black, yellow, gold, white, green, orange, natural, turquoise, black, blue & purple. 4 feathers in assorted colors.

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IMITATION FACE MARKS

Real looking face marks to change your appearance.

Cut Face 35¢
Bolls 35¢
Wart 35¢
Blood 35¢
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Moles 35¢



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A glass monocle, approximately 2" diameter, each with long black string. Great to play the role of Genera lor a Count.

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BIG BLACK EYES

To give you that real beaten look. Made of plastic with a self adhesive backing.

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BLACK EYE PATCH

For that adventurer look or that sinister appearance. A real eye patch made of black cotton with an elastic band.

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THE HOOK HAND

It's that terrible artificial hand with that hook attached. Used by the one-armed pirates in history. Made of all rubber, looks authentic.

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WHITE GLOVES

Made of white cotton. For Minstrel Man or Mad Scientists.

50¢ plus 15¢ ppd. & hdlg.



LIQUID SILVER OR GOLD MAKE-UP

Create unusual and startling effects. Perfectly safe and harmless. In 4 oz. bottle.

\$1.95 plus 15¢ ppd. & hdlg.



THIRD EYE

The perfect Monster eye. Apply to your forehead. Self-adhesive, will stick for hours and wink at the same time. The eyeball closes and opens.

35¢ plus 15¢ ppd. & hdlg.



PROFESSIONAL MAKE-UP MATERIAL

Guaranteed free of grit and grease, requires no cold cream application. Instruction on how to use with every box. This is the type of make-up used by professional make-up men in Hollywood to make up actors for their Horror or Character roles.

Mexican Make-up 25¢ per box Spirit Gum 35¢ per box
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MONSTER 8 mm Home Movie Shop

COMPLETE
200 FEET
FEATURES

**COMPLETE
200 feet FEATURES**
of all the great and original
features of Horror, Fantasy and
Science Fiction.



**THE MUMMY'S
TOMB**
A horrendous tale
of a living mummy,
centuries old, who
seeks revenge from
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Egypt. Step by step
this thing from the past
wrecks destruction to
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entrance into his unholy
tomb. **\$5.95**



**THE MUMMY—
BORIS KARLOFF**
A chilling story of
reincarnation on that
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legendary Scroll of
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**IT CAME FROM
OUTER SPACE**
A space ship
falters in flight and
spins to earth with
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A resourceful scientist
battles against time to
send this unearthly
phenomenon back to
outer space. **\$5.95**



**DRACULA—
BELA LUGOSI**
Stalking thru the
fog of London in
pursuit of his victim
is the most fiendish
vampire of all time.
The original film that
will chill and thrill you.
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**FRANKENSTEIN
MEETS THE
WOLFMAN**
If eerie, spine-
tingling tales of the
supernatural are your
cup of tea, then the
feared clash between
Frankenstein and the
Wolfman is definitely
up your alley. **\$5.95**



TARANTULA
This may be the
wierdest horror film
in many a full moon.
When a scientist
experiments with
nature, the terrifying
result is a huge spider
bent on destroying
everything in its path.
\$5.95

8MM MOVIES COMPLETE WITH THE ORIGINAL SOUND TRACK

Now you hear as well as see the original thrilling movies produced by Hammer Films of England, featuring Christopher Lee and Peter Cushing. You get 200 feet plus a 33 1/3 hi-fi record of the original track.



THE BIRTH OF FRANKENSTEIN (part 1
of "The Curse of Frankenstein")
Black & White **\$5.95** plus 25c ppd. & hdlg.
Color **\$12.95** plus 25c ppd. & hdlg.



THE CURSE OF FRANKENSTEIN
(part 2)
Black & White **\$5.95** plus 25c ppd. & hdlg.
Color **\$12.95** plus 25c ppd. & hdlg.



HORROR OF DRACULA
Black & White **\$5.95** plus 25c ppd. & hdlg.
Color **\$12.95** plus 25c ppd. & hdlg.

Please rush me the following, for which I enclose \$_____ plus 25c
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<input type="checkbox"/> The Mummy—Boris Karloff	<input type="checkbox"/> The Mummy	<input type="checkbox"/> Color	<input type="checkbox"/> Black & White
<input type="checkbox"/> The Mummy's Tomb	<input type="checkbox"/> Tarantula	<input type="checkbox"/> Frankenstein Meets the Wolfman	<input type="checkbox"/> Horror of Dracula
<input type="checkbox"/> Dracula—Bela Lugosi	<input type="checkbox"/> 20 Million Miles To Earth	<input type="checkbox"/> Black & White	<input type="checkbox"/> Color
<input type="checkbox"/> Earth Vs. The Flying Saucers			

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**THE DEADLY
MANTIS**
4,000 Tons of Insect!
A chilling tale of a
gigantic Mantis that
swoops from the sky
and goes on a
raging rampage of
destruction. See
missiles . . . flame
throwers . . . and
other modern weapons
pitted against this
deadly threat. **\$5.95**



**REVENGE OF THE
CREATURE**
Panic breaks loose
in a sea coast town
when the Creature
escapes from captivity
threatening death
and devastation. In a
furious climax the
townspeople save
hostages from death
in the sea. **\$5.95**



**BRIDE OF
FRANKENSTEIN**
A fanatical pair of
mad scientists create
a bride for the
wierdest monster
ever known. See her
brought to life in a
chilling climax with
Boris Karloff and Elsa
Lancaster. **\$5.95**

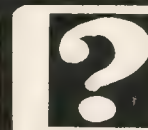


**BATTLE OF
THE GIANTS**
An epic saga of
one million years
ago when primitive
man depended on
brute strength to
survive. See two
mastodons lock jaws
in a sensational
battle of survival. **\$5.95**



**THE MAD
MAGICIAN**
The Great Gallice,
played by Vincent
Price, a magician,
kills his former
employer and
assumes his
identity . . . then
resorts to more
murder to keep his
evil secret. Vincent
Price plays one of
his best horror roles.
Brought to life by
the magic of 3D.
Special 3D glasses
enclosed. **\$12.95**

☐ Varan The Unbelievable



**RODAN THE
FLYING
MONSTER**
From the beginning
of time, a flying
monster is born
again to plague the
earth and destroy
towns and cities in
his mad quest. Watch
the forces of man
battle Rodan as he
challenges the nations
of the world to a
show-down struggle.
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**WAR OF THE
PLANETS**
Men from a strange
universe kidnap a
noted scientist to
help stem the
furies of an outflow
of missiles from
planet. A barrage of
missiles follows his
remarkable escape.
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**ONE MILLION
B.C.**
The world as it
was. Terrified
women fleeing an
erupting volcano,
seek safety in a
cave. An enraged
dinosaur blocks her
exit. **\$5.95**



**VARAN THE
UNBELIEVABLE**
The Monster that
sleeps beneath the
sea, disturbed by
man rises to
terrorize the
countryside. Watch
the great destruction
he creates as he
roams the land
looking for revenge.
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THE WEREWOLF
Mis-used alchemy
methods turn a
man into a
snarling, raving
beast . . . right
before your
horror-struck eyes!
A 10,000 year old
legend of bestiality
comes to life,
tearing the screen to
a terrified tatters.
Human brain,
human cunning in
the body of a
blood thirsty
beast. **\$5.95**

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**THE CREATURE
WALKS
AMONG US**
Terror reigns
when the Creature
attacks his
pursuers in the
jungle before
they subdue and
capture him. His
eventful escape
leaves a wake of
destruction in
his path. **\$5.95**



**SON OF
FRANKENSTEIN**
A raging
thunderstorm sets
the dark mood for
eerie suspense
and fear as the
revived Monster
threatens destruction
to a panic-stricken
community. **\$5.95**



**THE CREATURE
FROM THE
LAGOON**
In the steaming
Amazon jungle a
Creature from
150 million years
ago threatens a
party of archeologists
in the forbidding
Black Lagoon. **\$5.95**



**THE REVENGE
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FRANKENSTEIN**
The infamous
Baron Frankenstein
creates a new,
more terrifying
man-like monster.
When the Baron is
exposed his
patients turn on
him in a frenzy of
revenge. Peter
Cushing plays
Baron Frankenstein.
\$5.95



**CURSE OF THE
DEMON**
The devil-worshipping
cult of the evil
Dr. Kaswell evokes
a strange and
murderous monster.
The gruesome being
turns its blood-lust
against a renowned
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CRAWLING HAND

Strange things are happening. This life-size hand crawls slowly across the room, to terrify everyone. It is made of skinnable latex to give it a touch of realism. With a ring on the third finger, front finger moves up and down to make hand walk. Battery operated.

\$3.98 plus 50c ppd. & hdlg.



FRANKENSTEIN & DRACULA PIN-UPS

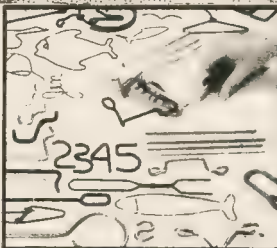


As big as life—6 feet tall in full living color. A great reproduction of the great Monster characters. Printed on heavy varnished paper. The Kings of Monster Films in all their gore glory. Frankenstein . . . **\$1.00** plus 35c ppd. & hdlg. Dracula . . . **\$1.00** plus 35c ppd. & hdlg.

HANDY-BENDER KIT

You can make hooks, eyes, hangers, letter holders, mobiles, art, handles . . . dozens of handy items for home, workshop and garden. Basic bends are all diagrammed and 100 items are illustrated with easy to follow directions. Complete kit includes jig that fastens to work bench or mounts a vise; bending lever and tube; cutting blade; bending pin assortment.

\$2.00 plus 25c ppd. & hdlg.



SCULPT-A-FORM

A creative kit that makes you a sculptor. Sculpt-A-Form comes complete with: • all parts for the assembly of a male or female figure; • elements to build 4 different sized and shaped pedestals; • all necessary tools; • illustrated booklet with basic principles of sculpture complete instructions and dozens of suggestions.

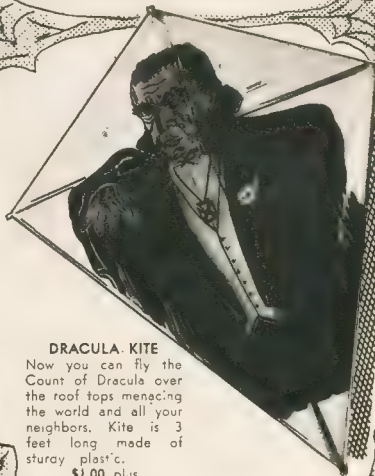
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"SPOOKY LITE"

Fascinating new lifetime electronic spooky life. A 3" rod with two golden power spheres topped by a 1/2" light house. Works all the time on the principle of self-charging electronic power . . . no battery needed—never wears out. Merely hold in hand, shuffle your feet on rug and touch the top ball to another person, or metal lamp or door knob, etc. Light flashes brightly.

\$1.00 plus 15c ppd. & hdlg.



DRACULA KITE

Now you can fly the Count of Dracula over the roof tops menacing the world and all your neighbors. Kite is 3 feet long made of sturdy plastic.

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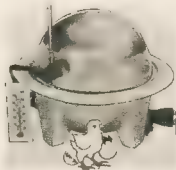
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VENUS FLY TRAP

Cannibal plant that feeds on insects and raw meat. Leaves of plant are ripped with orange-red trap shaped like an open oyster shell. Plant sends out aroma inviting to insects. If insects not available, feed the plant lean hamburger. You get 3 bulbs with growing material and complete instructions.

\$1.00 plus 10c for ppd. & hdlg.



THE MIRACLE OF BIRTH

Complete hatchery. High impact plastic dome lets you see how

chick is born. Hatchery is complete with bulb, egg holders, thermometer, plastic dome, electric cord and socket. Instruction book. Hatch chicks, ducks, pheasants, quail.

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WITCH DOCTOR'S HEADSHRINKING KIT

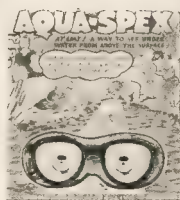
Seeing is believing! Take this magic formula, pour it into a mold and it turns to a solid in minutes, and then watch it shrink, shrink, shrink. Includes 3 masks, cauldron, mixing rod, powdered flesh to shrink at least 12 heads. Paint brush, paints, and hair to decorate heads.

\$4.95 plus 50c ppd. & hdlg.

PIN THE MONSTER HEAD

Now you can pin 15 Frankenstein heads on the Monster. Here is a new version of a great game. You get a large spooky colorful monster 29 1/2" tall and 15 Frankenstein Heads for pinning.

\$1.50 plus 25c for ppd. & hdlg.



AQUASPEX

A new way to see under water. These wonder glasses will open your eyes to the world below. Watch fish and wild life of ocean and lake. Catch turtles, frogs, minnows and other creatures of the deep.

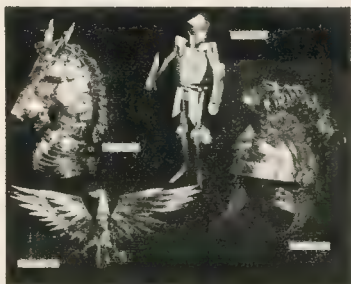
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HORROR FLICKER RINGS

9 great dayglo horror rings enough for every member of your family.

50c plus 10c for ppd. & hdlg.



SOLDER SCULPTURE

Metalcraft that you can do in your own home. The parts come pre-cut and numbered, held in fat sheets by small tabs. The parts can be easily pushed out of the flat sheets. The excess metal is used to add other parts to customize the model. All you need is a soldering iron and a pair of shears.

Roman Horse - 10" high x 6 1/2" wide **\$4.95 plus 35c ppd. & hdlg.**

Suit of Armor - 15 1/2" high x 7 1/2" wide **\$4.95 plus 35c ppd. & hdlg.**

American Eagle - 30" wide x 12" high **\$4.95 plus 35c ppd. & hdlg.**

Roman Helmet - 11" high x 8" wide **\$4.95 plus 35c ppd. & hdlg.**

Soldering Iron (if you don't have one) **\$3.98 plus 35c ppd. & hdlg.**

Shears (if you don't have them) **\$1.98 plus 25c ppd. & hdlg.**

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Don't bug me because your newsstand's sold out! If you fiends had any finesse, you'd get your own subscription to **Monster Mania** (like me) instead of glomming my copies everytime I set them down!

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there was man...
woman...and beast...
THIS IS THE WAY IT WAS

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ONE MILLION YEARS B.C.

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RAQUEL WELCH · JOHN RICHARDSON

Screenplay by

MICHAEL CARRERAS · MICKELL NOVAK · GEORGE BAKER · JOSEPH FRICKERT

Produced by

Directed by

Special Visual Effects by

MICHAEL CARRERAS · DON CHAFFEY · RAY HARRYHAUSEN

A SEVEN ARTS-HAMMER PRODUCTION · FILMED IN GIANT PANAMATION

